

(MED. LATIN)

# MY FAVORITE THINGS (LATIN)

RICHARD ROGERS

ARR. VINCENT GAY

## MY FAVORITE THINGS

MUSIC FOR LITTLE BIG BAND



B $\flat$  VERSION

HORN I (ALTO SAX)

HORN II (TENOR SAX)

HORN III (BARYTON SAX)

HORN IV (TRUMPET 1)

HORN V (TRUMPET 2)

HORN VI (TROMBONE)

WIND BASS

LILYPOND SOURCES EMBEDDED IN PDF FILE

(MED. LATIN)

## MY FAVORITE THINGS (LATIN)

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ARR. VINCENT GAY

## INTRO

HORN 1  
(A. SAX)

F#m7 G#ø F#m7 G#ø F#m7 G#ø F#m7 G#ø

*mp* *f*

*trill*

**A**

**A**  $F\sharp m^7$   $G\sharp\emptyset$   $F\sharp m^7$   $G\sharp\emptyset$   $D^\Delta$  4

Bm<sup>7</sup> E<sup>7</sup> A<sup>Δ</sup> D<sup>Δ</sup> A<sup>Δ</sup> D<sup>Δ</sup> G<sup>#</sup> C<sup>#7(b9)</sup>

TACET 1ST X

## INTERLUDE 1

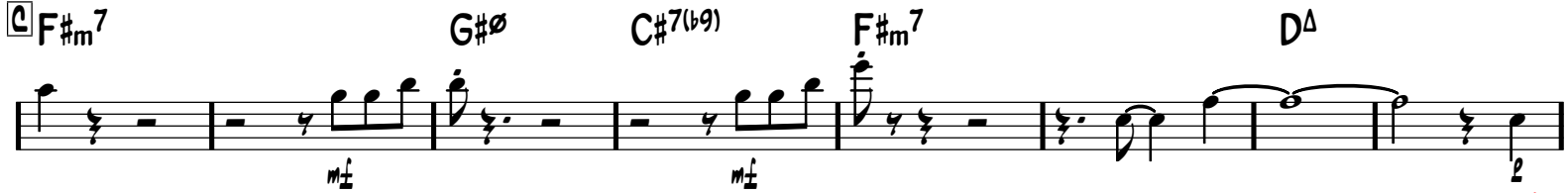
**B**



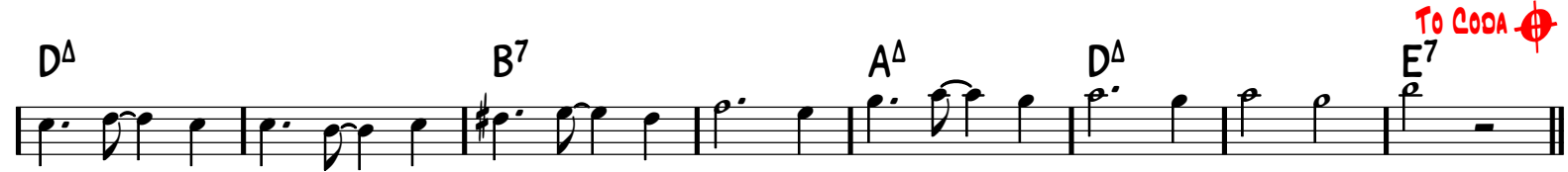
Chord progression: B<sub>m</sub><sup>7</sup> E<sup>7</sup> A<sup>Δ</sup> D<sup>Δ</sup> A<sup>Δ</sup> D<sup>Δ</sup> G<sup>#</sup>∅ C<sup>#</sup>7(b9)



Chord progression: F<sup>#</sup>m<sup>7</sup> G<sup>#</sup>∅ C<sup>#</sup>7(b9) F<sup>#</sup>m<sup>7</sup> D<sup>Δ</sup>



Chord progression: D<sup>Δ</sup> B<sup>7</sup> A<sup>Δ</sup> D<sup>Δ</sup> E<sup>7</sup>



To CODA

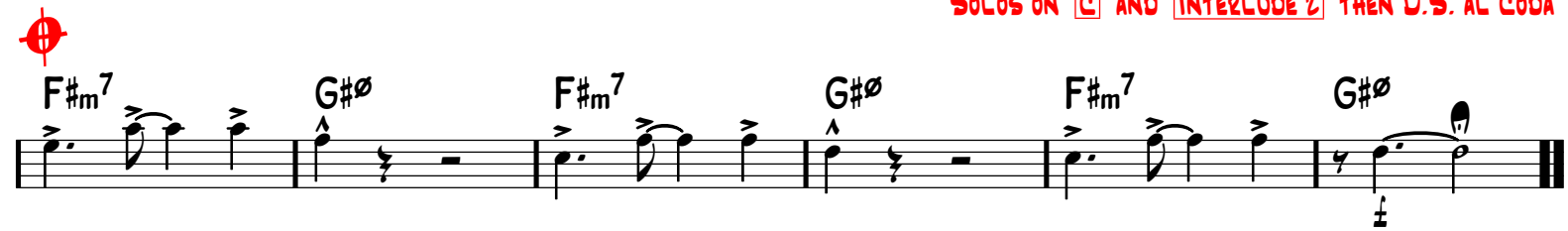
**INTERLUDE 2** (PLAYED AS BACKGROUND DURING SOLOS)

Chord progression: F<sup>#</sup>m<sup>7</sup> G<sup>#</sup>∅ F<sup>#</sup>m<sup>7</sup> G<sup>#</sup>∅



SOLOS ON [C] AND [INTERLUDE 2] THEN D.S. AL CODA

Chord progression: F<sup>#</sup>m<sup>7</sup> G<sup>#</sup>∅ F<sup>#</sup>m<sup>7</sup> G<sup>#</sup>∅ F<sup>#</sup>m<sup>7</sup> G<sup>#</sup>∅



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B $\flat$ 

ARR. VINCENT GAY

INTRO

HOEN 2  
(T. SAX)

A

B $\flat$  7 E 7 A Δ D Δ A Δ D Δ G#ø C#7(b9)

TACET 1ST X

INTERLUDE 1

B  $\flat$

B<sub>m</sub><sup>7</sup> E<sup>7</sup> A<sup>Δ</sup> D<sup>Δ</sup> A<sup>Δ</sup> D<sup>Δ</sup> G<sup>#</sup>∅ C<sup>#</sup>7(b9)



☐ F<sup>#</sup>m<sup>7</sup> G<sup>#</sup>∅ C<sup>#</sup>7(b9) F<sup>#</sup>m<sup>7</sup> D<sup>Δ</sup>



D<sup>Δ</sup> B<sup>7</sup> A<sup>Δ</sup> D<sup>Δ</sup> E<sup>7</sup>



To CODA

INTERLUDE 2 (PLAYED AS BACKGROUND DURING SOLOS)

F<sup>#</sup>m<sup>7</sup> G<sup>#</sup>∅ F<sup>#</sup>m<sup>7</sup> G<sup>#</sup>∅



SOLOS ON ☐ AND INTERLUDE 2 THEN D.S. AL CODA

F<sup>#</sup>m<sup>7</sup> G<sup>#</sup>∅ F<sup>#</sup>m<sup>7</sup> G<sup>#</sup>∅ F<sup>#</sup>m<sup>7</sup> G<sup>#</sup>∅



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INTRO

HOEN 3  
(B. SAX)

F#m7 G# $\emptyset$  F#m7 G# $\emptyset$  F#m7 G# $\emptyset$  F#m7

A F#m7 G# $\emptyset$  F#m7 G# $\emptyset$  D $\Delta$  4

Bm7 E7 A $\Delta$  D $\Delta$  A $\Delta$  D $\Delta$  G# $\emptyset$  C#7(b9)

TACET 1ST X

INTERLUDE 1

F#m7 G# $\emptyset$  F#m7 G# $\emptyset$

B



Chord progression: F#m7 G#ø F#m7 G#ø D<sup>Δ</sup>

Chord progression: Bm7 E7 A<sup>Δ</sup> D<sup>Δ</sup> A<sup>Δ</sup> D<sup>Δ</sup> G#ø C#7(b9)

Chord progression: F#m7 G#ø C#7(b9) F#m7 D<sup>Δ</sup>

Chord progression: D<sup>Δ</sup> 2 B7 2 A<sup>Δ</sup> m± D<sup>Δ</sup> F7 To CODA

INTERLUDE 2

(PLAYED AS BACKGROUND DURING SOLOS)

m2

Chord progression: F#m7 G#ø F#m7 G#ø

SOLOS ON [C] AND [INTERLUDE 2] THEN D.S. AL CODA



Chord progression: F#m7 G#ø F#m7 G#ø F#m7 G#ø

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 $\frac{3}{b}$ 

## INTRO

HOEN 4  
(TPT.1)

HOEN 4 (TPT.1) musical score. The staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of 10 measures. Measures 1-3 are whole rests. Measure 4 has a half note F#4. Measure 5 has a half note G#4. Measure 6 has a half note F#4. Measure 7 has a half note G#4. Measure 8 has a half note F#4. Measure 9 has a half note G#4. Measure 10 has a half note F#4. Above the staff, the chords F#m7 and G#ø are indicated for measures 5-6, 7-8, and 9-10. A dynamic marking of *mp* is present below the staff in measure 5. A fermata is placed over the final F#4 note in measure 10.

**A**  $F\sharp m^7$   $G\sharp\emptyset$   $F\sharp m^7$   $G\sharp\emptyset$   $D^\Delta$

*mp*

## INTERLUDE 1

The first system of the musical score for 'The Sound of Silence' consists of a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The staff contains four measures, each with a whole note chord. The chords are: F#m7, G#ø, F#m7, and G#ø. The notes for each chord are: F#m7 (F#, A, C), G#ø (G#, B, D), F#m7 (F#, A, C), and G#ø (G#, B, D). The staff ends with a double bar line.

**3**



F#m<sup>7</sup> G#ø F#m<sup>7</sup> G#ø D<sup>Δ</sup>



B<sub>m</sub><sup>7</sup> E<sup>7</sup> A<sup>Δ</sup> D<sup>Δ</sup> A<sup>Δ</sup> D<sup>Δ</sup> G<sup>#</sup> C<sup>#7(b9)</sup>

**C** F<sup>#m</sup><sup>7</sup> G<sup>#</sup> C<sup>#7(b9)</sup> F<sup>#m</sup><sup>7</sup> D<sup>Δ</sup>

D<sup>Δ</sup> B<sup>7</sup> A<sup>Δ</sup> D<sup>Δ</sup> E<sup>7</sup> **To CODA**

**INTERLUDE 2** (PLAYED AS BACKGROUND DURING SOLOS)

F<sup>#m</sup><sup>7</sup> G<sup>#</sup> F<sup>#m</sup><sup>7</sup> G<sup>#</sup>

SOLOS ON **C** AND **INTERLUDE 2** THEN D.S. AL CODA

F<sup>#m</sup><sup>7</sup> G<sup>#</sup> F<sup>#m</sup><sup>7</sup> G<sup>#</sup> F<sup>#m</sup><sup>7</sup> G<sup>#</sup>

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8b

ARR. VINCENT GAY

## INTRO

HOEN 5  
(TPT. 2)

F#m<sup>7</sup> G#<sup>ø</sup> F#m<sup>7</sup> G#<sup>ø</sup> F#m<sup>7</sup> G#<sup>ø</sup> F#m<sup>7</sup> G#<sup>ø</sup> F#m<sup>7</sup> G#<sup>ø</sup>

A F#m<sup>7</sup> G#<sup>ø</sup> F#m<sup>7</sup> G#<sup>ø</sup> D<sup>Δ</sup>

TACET 1ST X

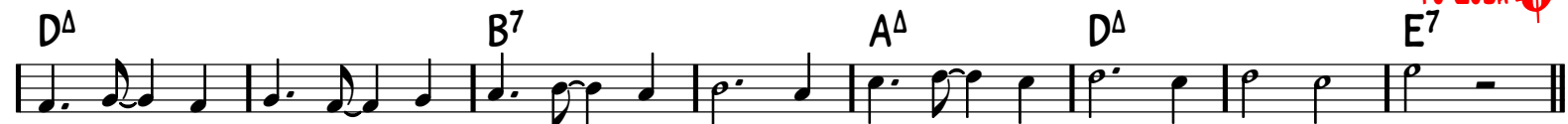
Bm<sup>7</sup> E<sup>7</sup> A<sup>Δ</sup> D<sup>Δ</sup> A<sup>Δ</sup> D<sup>Δ</sup> G#<sup>ø</sup> C#7(b9)

## INTERLUDE 1

F#m<sup>7</sup> G#<sup>ø</sup> F#m<sup>7</sup> G#<sup>ø</sup>

8b

F#m<sup>7</sup> G#<sup>ø</sup> F#m<sup>7</sup> G#<sup>ø</sup> D<sup>Δ</sup>



INTERLUDE 2 (PLAYED AS BACKGROUND DURING SOLOS)



SOLOS ON 1 AND INTERLUDE 2 THEN D.S. AL CODA



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8b

INTRO

HORN 6  
(TBN.)

F#m<sup>7</sup> G#<sup>ø</sup> F#m<sup>7</sup> G#<sup>ø</sup> F#m<sup>7</sup> G#<sup>ø</sup> F#m<sup>7</sup>

A

F#m<sup>7</sup> G#<sup>ø</sup> F#m<sup>7</sup> G#<sup>ø</sup> D<sup>Δ</sup> 4

Bm<sup>7</sup> E<sup>7</sup> A<sup>Δ</sup> D<sup>Δ</sup> A<sup>Δ</sup> D<sup>Δ</sup> G#<sup>ø</sup> C#7(b9)

INTERLUDE 1

TACET 1ST X

F#m<sup>7</sup> G#<sup>ø</sup> F#m<sup>7</sup> G#<sup>ø</sup>

8

F#m<sup>7</sup> G#<sup>ø</sup> F#m<sup>7</sup> G#<sup>ø</sup> D<sup>Δ</sup>

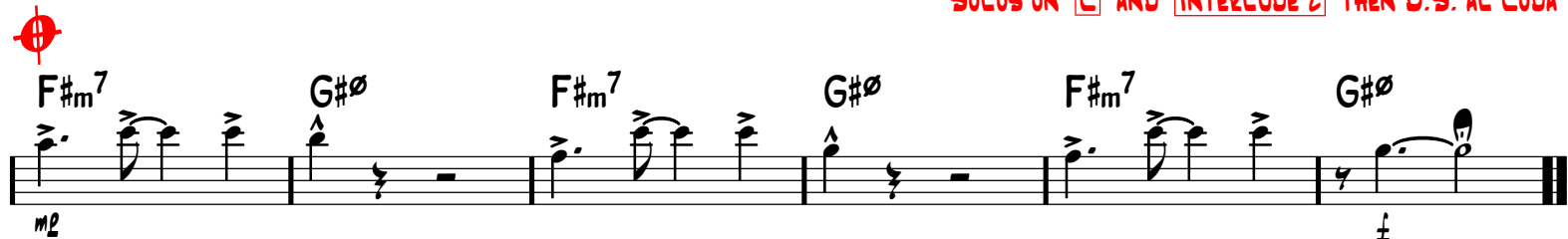
m2



INTERLUDE 2 (PLAYED AS BACKGROUND DURING SOLOS) m<sup>2</sup>



SOLOS ON ☐ AND INTERLUDE 2 THEN D.S. AL CODA



(MED. LATIN)

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8p

ARR. VINCENT GAY

## INTRO

WIND BASS

F#m7 G#ø F#m7 G#ø F#m7 G#ø F#m7

A

F#m7 G#ø F#m7 G#ø DΔ

Bm7 E7 AΔ DΔ AΔ DΔ G#ø C#7(b9)

## INTERLUDE 1

F#m7 G#ø F#m7 G#ø

8



First system of musical notation with two staves. Chord symbols are written above the notes.

Staff 1:  $F\#m^7$   $G\#\emptyset$   $F\#m^7$   $G\#\emptyset$   $D^\Delta$

Staff 2:  $Bm^7$   $E^7$   $A^\Delta$   $D^\Delta$   $A^\Delta$   $D^\Delta$   $G\#\emptyset$   $C\#7(b9)$

C

Second system of musical notation with two staves. Chord symbols are written above the notes.

Staff 1:  $F\#m^7$   $G\#\emptyset$   $C\#7(b9)$   $F\#m^7$   $D^\Delta$

Staff 2:  $D^\Delta$   $B^7$   $\sharp F$   $A^\Delta$   $D^\Delta$   $E^7$

To CODA

INTERLUDE 2

Third system of musical notation with one staff. Chord symbols are written above the notes.

Staff 1:  $F\#m^7$   $G\#\emptyset$   $F\#m^7$   $G\#\emptyset$

SOLOS ON C AND INTERLUDE 2 THEN D.S. AL CODA



Fourth system of musical notation with one staff. Chord symbols are written above the notes.

Staff 1:  $F\#m^7$   $G\#\emptyset$   $F\#m^7$   $G\#\emptyset$   $F\#m^7$   $G\#\emptyset$